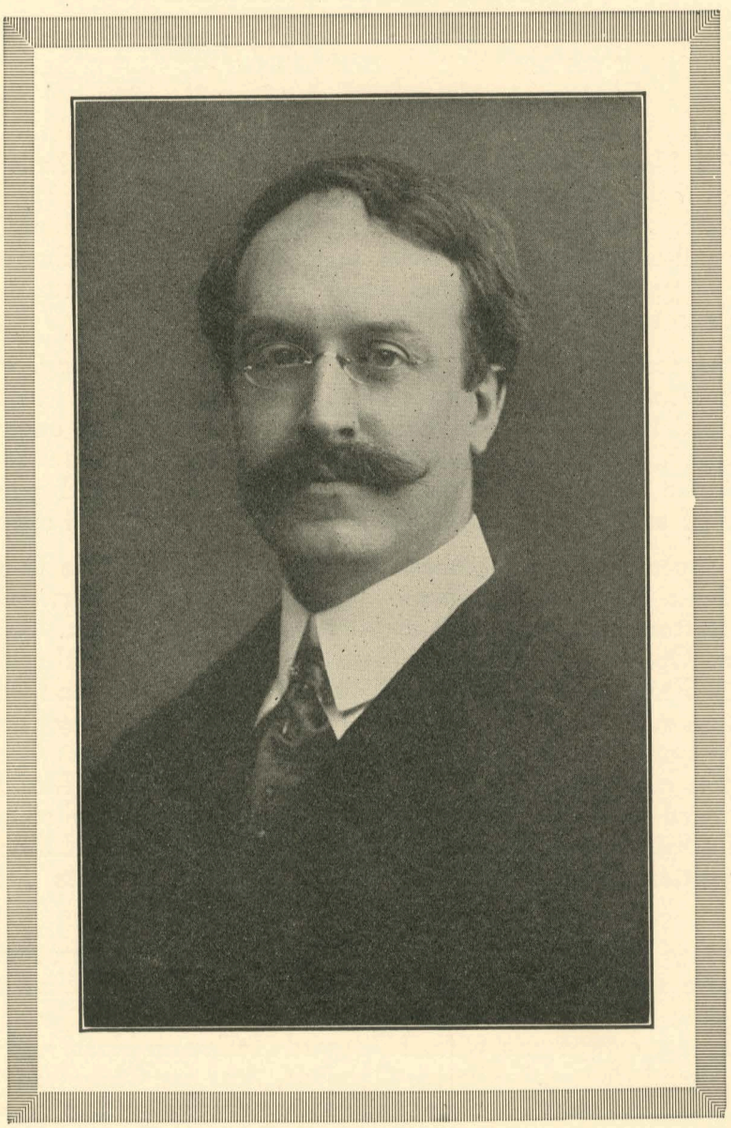
IN ARCADY

FROM
THREE BAGATELLES

By

HENRY HOLDEN HUSS



GENERAL INFORMATION AND METHOD OF STUDY
By the COMPOSER

BIOGRAPHICAL SKETCH, FORM AND STRUCTURE,
AND GLOSSARY
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Biographical Sketch—Henry Holden Huss

Born in Newark, N. J., June 21, 1862

ON his father's side Henry Holden Huss is of Bohemian ancestry; he is descended from Leonard Huss, brother of the great martyr, John Huss; his maternal great-grandfather was Levi Holden, one of Washington's staff officers. Huss was brought up from his birth in an intensely musical atmosphere. His father, George John Huss, was a distinguished teacher of the piano, and organist in America for over 50 years, and composed many artistic songs, choruses and piano pieces. His mother had a delicately sensitive musical perception.

Young Huss composed his first composition, a little patriotic song, voicing his joy at seeing the American flag on returning from Europe when only five years old. His first studies were under his father; he continued his studies with Otis B. Boise. In 1882 he entered the Royal Conservatory of Music at Munich, graduating with honors in 1885; there he studied theory in all its branches, organ with the celebrated master, Joseph Rheinberger, and piano with one of Liszt's most poetic pupils, Professor Joseph Giehrl (a great Chopin and Bach specialist).

At Huss's first appearance with orchestra he played Beethoven's G major concerto. At his graduation he played his Rhapsody for piano and orchestra, and afterwards with the Boston Symphony Orchestra in Boston, and with Van der Stucken in New York. He has played his piano concerto, in B major, Op. 10 (G. Schirmer) with the following orchestras: The Boston Symphony, the New York Philharmonic, and the Pittsburgh, Cincinnati and St. Paul Orchestras. His violin sonata in G minor, Op. 19 (C. Schirmer) has been played by Ysaye, Arthur Hartmann, Kneisel, Spiering, Lichtenberg and others with the composer as pianist (except in the performance by Ysaye). His violin concerto in D minor (Mss.) was played by Maud Powell with orchestra. Zimbalist has concertized with his "Berceuse Slave" while his 'cello sonata has been performed by the composer and Alwin Schroeder, Boris Hambourg, May Mukle, Lillian Littlehales and others. His string quartet, written for Ysaye at the latter's request, had its first performance by the Kneisel Quartet.

His numerous songs have been sung in concert by Louise Homer, Alma Gluck, Christine Miller, de Vero-Sapio (who sang his "Cleopatra" with the New York Philharmonic, Anton Seidl conducting), David Bispham (who has sung "The Seven Ages of Man" over one hundred times in public), Oscar Seagle, the composer's wife, Hildegard Hoffmann Huss, and other distinguished singers. Rudolph Ganz, Raoul Pugno, Katherine Goodson, Aus der Ohe, Wm. H. Sherwood and E. R. Kroeger are among the pianists who have played his numerous piano compositions. His choruses have been sung in New York (Musical Art Society), Boston, Chicago, San Francisco, Melbourne, Australia, etc.

In 1904 he married the well-known and very gifted concert singer, Hildegard Hoffmann. Their first joint recital was given at the White House for President and Mrs. Roosevelt; they have appeared in joint recital in London and on the continent, and have made many concert tours in the United States. Mr. and Mrs. Huss live in New York, being busy and successful teachers. They frequently spend their summers at their cottage at Lake George, Mr. Huss doing his composing in a picturesque studio on the mountainside, surrounded by his own forest, and commanding a glorious and extended view of the lovely lake.

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IN ARCADY

Below is given a representative list of ten piano compositions by Mr. Huss, together with their respective publishers:

1. Op. 17, Four Preludes in D-flat Maj., D Maj., E Maj. (for the R. H. alone) and A-flat Major: Grades III, IV, V (G. Schirmer).
2. Valse in A Major, Op. 20, Grade IV (G. Schirmer).
3. "To the Night," Poem for Piano, Op. 21, Grade V (G. Schirmer).
4. "Menuet Mignonne," Op. 27, Grade IV (C. Ditson).
5. "Sur le Lac" Etude, Op. 26, Grade VI, dedicated to Leopold Godowsky (G. Schirmer).
6. Gavotte Rococo, Op. 26, Grade V, dedicated to Ossip Gabrilovitsch (G. Schirmer).
7. "The Brooklet," Op. 26, Grade V, dedicated to Rudolph Ganz (G. Schirmer).
8. Valse Intime, Op. 27, Grade VI, dedicated to Harold Bauer (O. Ditson).
9. "Etude Romantique," Op. 23, Grade VI, dedicated to I. J. Paderewski (G. Schirmer).
10. Nocturne, Op. 20, Grade III (G. Schirmer).

General Information: Although this Composition is not, strictly speaking, a Gavotte—a Gavotte always begins on the third beat of $\frac{4}{4}$ measure or the second beat of $\frac{2}{2}$ measure—it has all the musical characteristics of a Gavotte, and should be played as such. The Gavotte is a dance of French origin in which the steps were taken by lifting the feet instead of by sliding them. It became popular at the French court in the sixteenth century, and later was a favorite dance upon the stage. Even the composers of the period included it, as a separate movement, in their Suites.

Form and Structure: Three-Part Song-Form with Coda.

Part I; meas. 1-26. This Part consists of an eight-measure Period (meas. 1-8) beginning in G major, a ten-measure Period (meas. 9-18) beginning in e minor, and another eight-measure Period (meas. 19-26) in G major.

Part II; meas. 27-47. This Part consists of an eight-measure Period (meas. 27-34) beginning in E♭ major, and an extended Period of twelve measures (meas. 35-46). Meas. 47 could have been expressed by a fermata over the half-rest in meas. 46, and therefore has no bearing on the form of the Composition. The last six measures of this extended Period constitute a modulation back to the original key of G major.

Part III; meas. 48-73. This Part, which begins in the key of G major, is virtually a repetition of Part I, and consists of an eight-measure Period (meas. 48-55), a ten-measure Period (meas. 56-65), and an eight-measure Period (meas. 66-73). Meas. 74-86 form a Coda. This Coda begins precisely like the second Part of the Composition, but at meas. 78 it quickly modulates into the original key of G.

Method of Study: Although the Gavotte originated among the peasants of the Upper Alps, its adoption by the French court soon gave it the elegance and refinement of aristocratic patronage. So the student, to interpret this Composition in the spirit which is due its ancestry, should imagine himself in the period of powder, patches, and periwigs. The stately movement of courtiers and their ladies over polished floors—the graces and dignities of a past age—should be clearly visualized.

The proper dynamics—subtle gradations of tone—have been carefully indicated, and the student should not be satisfied until he has carried out the intention of the composer regarding them.

IN ARCADY

Meas. 1 and 5 are alike except for the dynamic and agogic indications. Meas. 7 is played *staccato* and without the damper pedal. It will be noted that the repetition of this measure—meas. 25, 54, and 72—is always treated in the same way; that is, *staccato*, and without damper pedal. Indeed, with the exception of meas. 80 and 81, these are the only measures without damper pedal in the entire Composition.

Meas. 13-14 should be compared with meas. 9-10. Observe the echo effect of meas. 10 and 14, and the slight differences in the harmony of these two measures. Meas. 19-26 are like meas. 1-8 except that meas. 23-24 are an octave lower than meas. 5-6. There are also certain differences in the marks of expression.

Although Part II is to be played softly, the upper voice of meas. 27-30 and 35-38 must be given out sonorously and very *legato*. The three-note answers, played by the left hand crossing over the right in meas. 28, 30, 36, and 38, are to be played softly, but should sound clearly above the sustained harmony below. The pedaling marked in these measures should be carefully followed. Meas. 31-34 and 39-40 develop the material and mood of the first Part.

With the return to the original key (G major) we have a repetition of Part I. Compare meas. 48-73 with meas. 1-26. Note the chords on the second beat of meas. 56-57 as compared with the rests in meas. 9-10. Further observe that meas. 66-69 are an octave higher than meas. 19-22. The accented chords in the treble of meas. 71 must be played with discretion. Here the dynamic indication is *piano*. An accent demands a tonal gradation only one degree more intense than indicated for the passage, so the accented chords should be played *mezzo piano*.

In meas. 82 the damper pedal is to be held through the second and third beats. The student will observe that the first notes of the sixteenth-note groups in meas. 83-84 are D, B, G, D, B, G, D, B—the notes of the G major triad in the form of a descending arpeggio. This fact will be of assistance in memorizing these measures. The sixteenth-note groups should be nicely joined together, each hand preparing its respective groups before playing them, but the tempo should not be hurried.

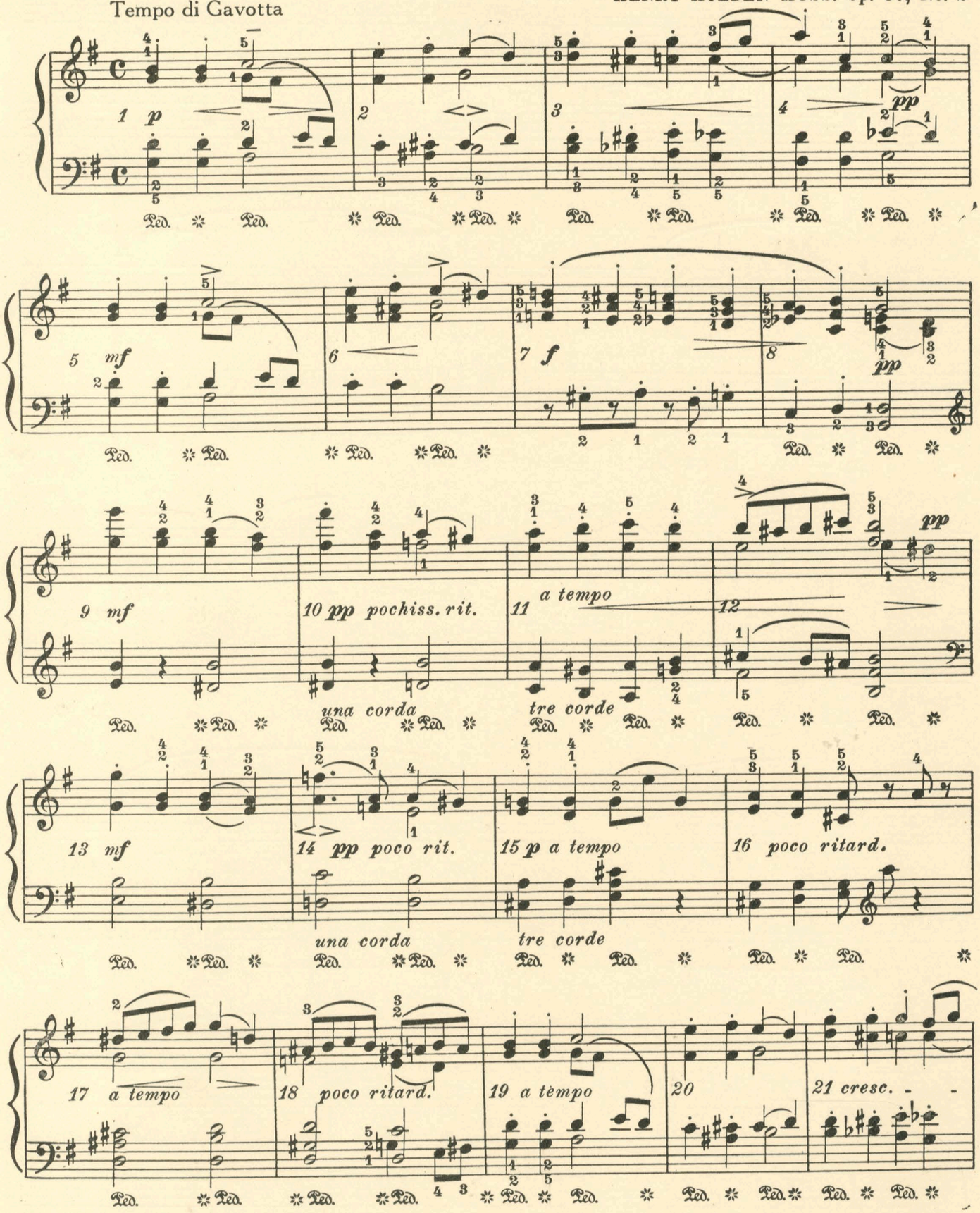
Glossary

tempo di gavotta	pronounced	tĕm′-pō dē gä-vŏt′-tä	(in the time of a gavotte)
pochiss. rit. (pochissimo ritenuto)	"	pō-kĭs′-sĭ-mō rē-tā̆-nōō′-tō	(a very little slower)
una corda	"	ōōn′-ä kôr′-dä	(one string; use the soft pedal)
tre corde	"	trā kôr′-dā	(three strings; release the soft pedal)
poco ritard. (ritardando)	"	pō′-kō rē-tär-dän′-dō	(gradually a little slower)
ten. (tenuto)	"	tā̆-nōō′-tō	(hold the full value)
poco animato	"	pō′-kō ä-nē̆-mä′-tō	(somewhat animated)
poco meno mosso	"	pō′-kō mā′-nō môs′-sō	(a little less motion)
poco piu mosso	"	pō′-kō pyōō môs′-sō	(a little more motion)

To Miss Katherine Elizabeth Clark Morris

In Arcady

HENRY HOLDEN HUSS. Op. 30, No. 2

Tempo di Gavotta

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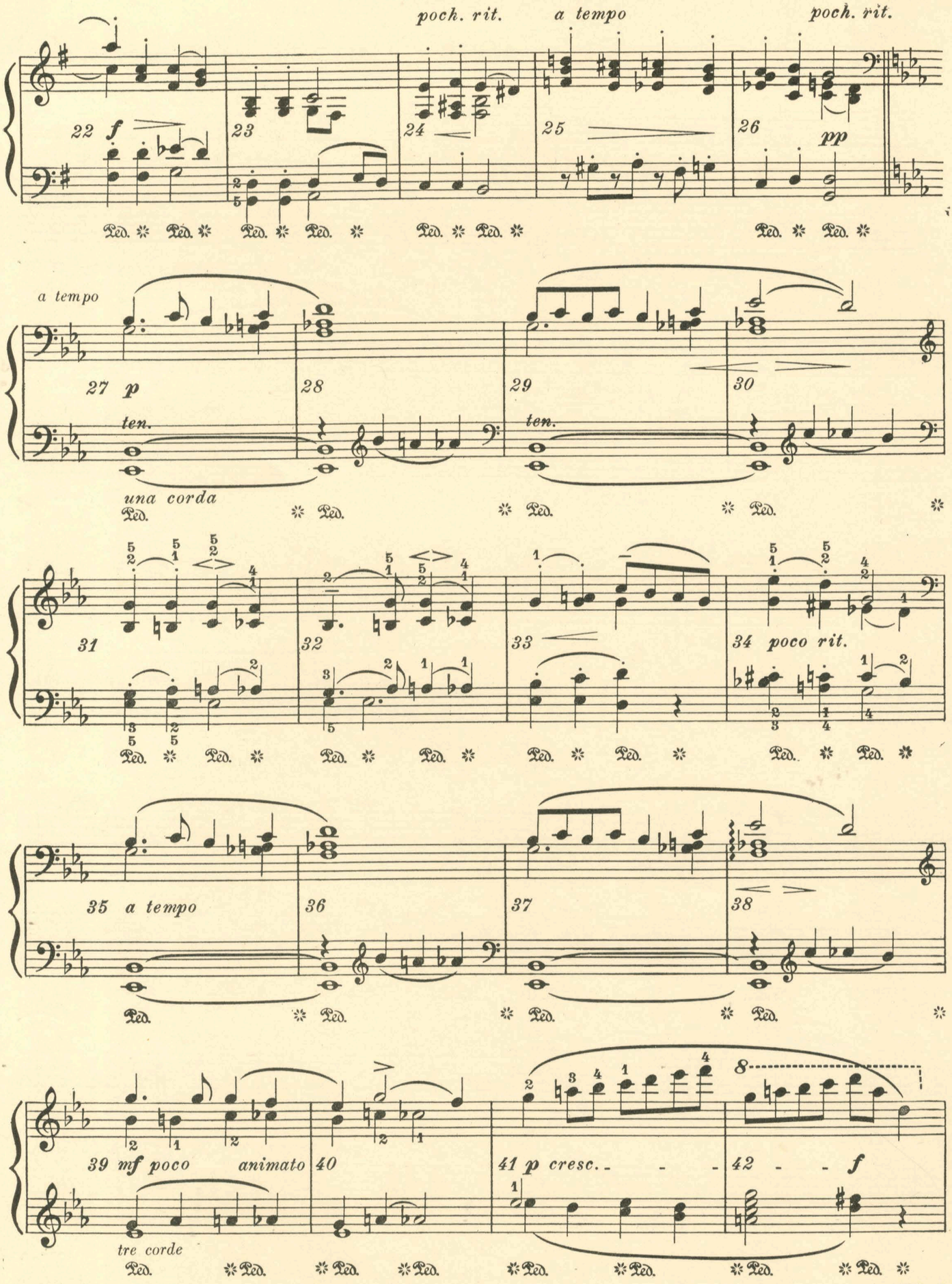
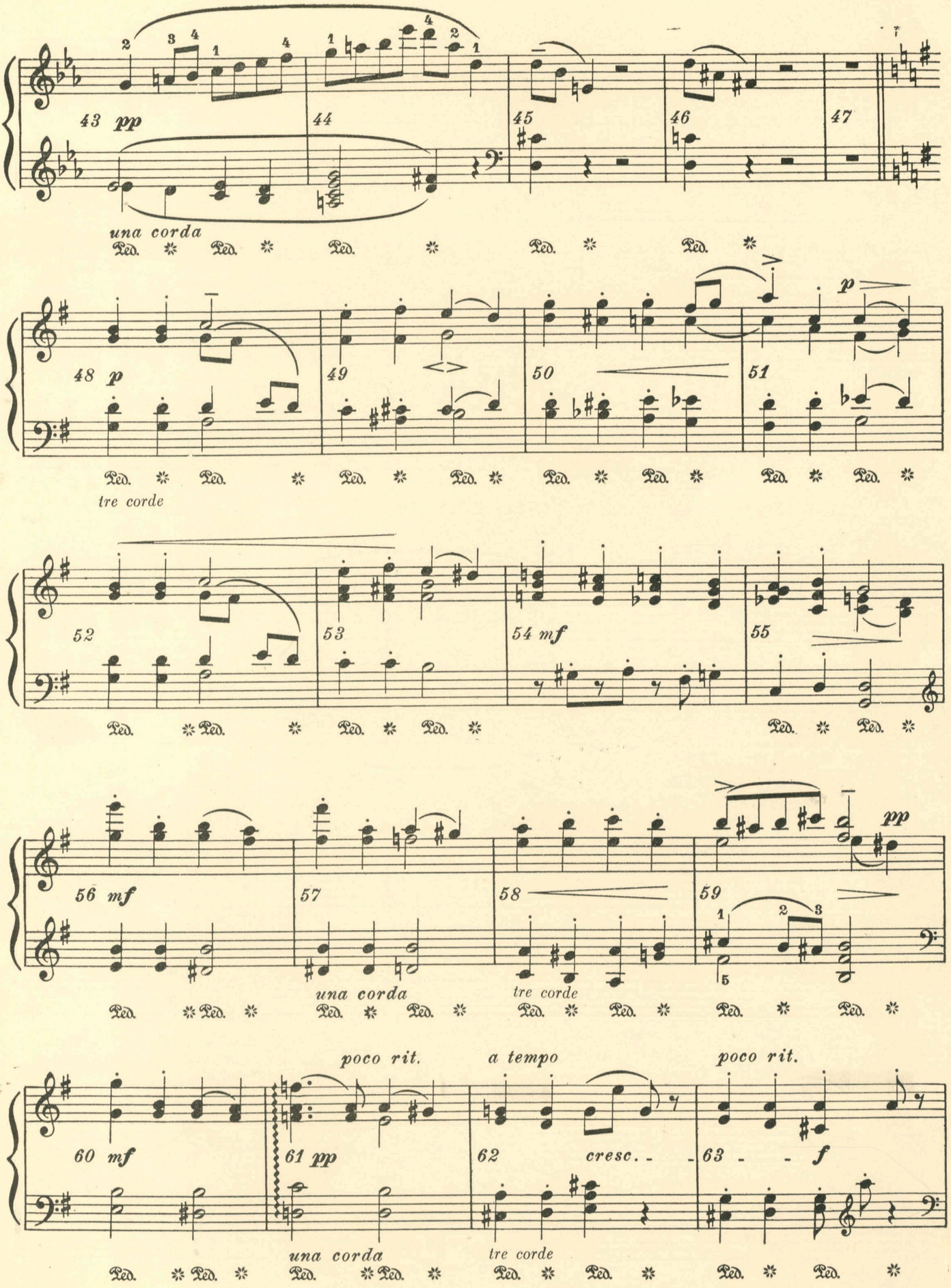
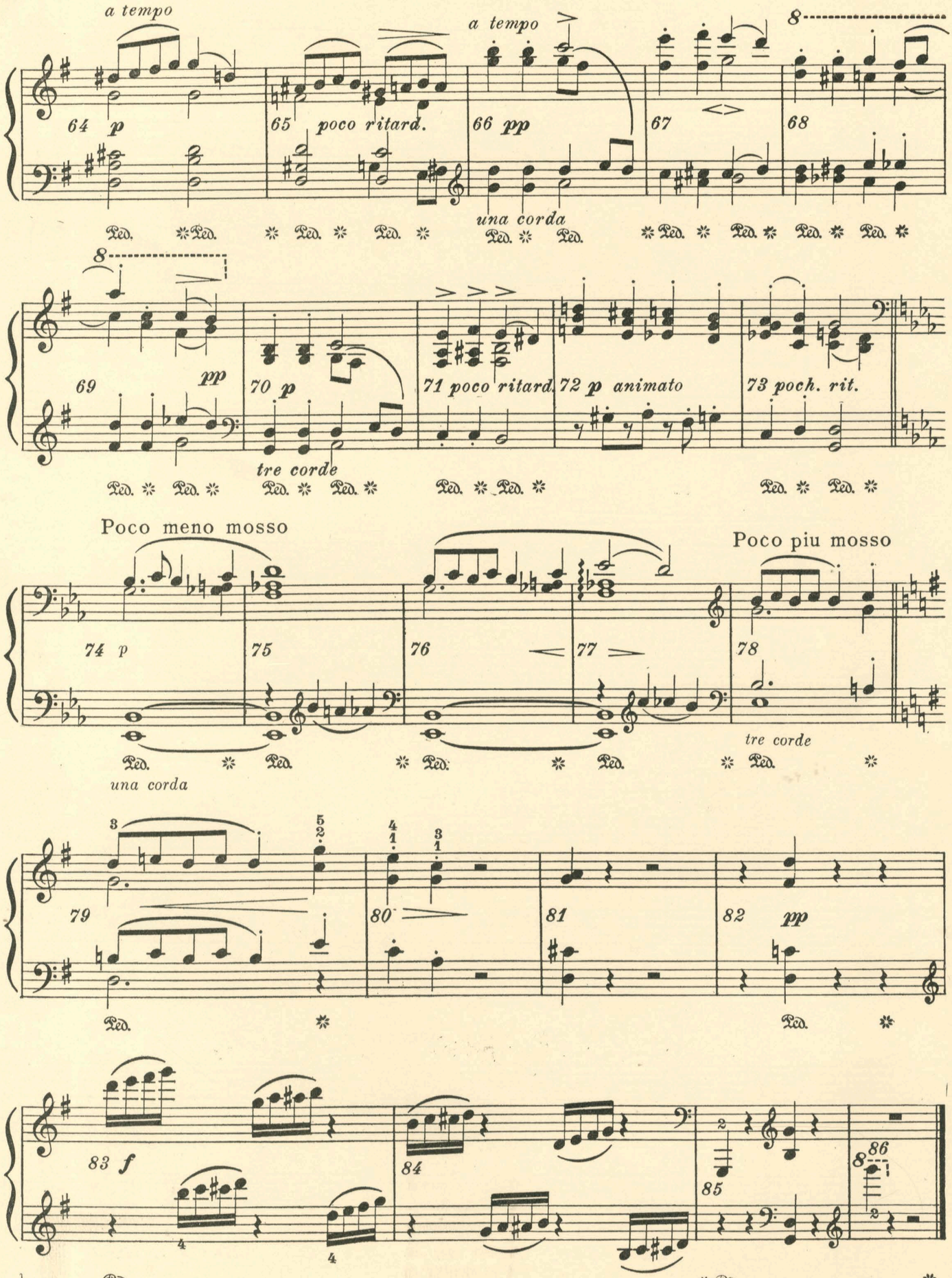

poch. rit.
a tempo
poch. rit.
22 f
23
24
25
26 pp
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
a tempo
27 p
ten.
una corda
28
29
ten.
30
Ped. * Ped. * Ped. * Ped. *
31
32
33
34 poco rit.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
35 a tempo
36
37
38
Ped. * Ped. * Ped. * Ped. *
39 mf poco animato
tre corde
40
41 p cresc.
42 f
8
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *


43 pp
una corda
44
45
46
47
48 p
tre corde
49
50
51
p
52
53
54 mf
55
56 mf
57
una corda
58
tre corde
59
pp
60 mf
poco rit.
61 pp
una corda
a tempo
62
cresc. - -
tre corde
poco rit.
63 - - f


a tempo
64 p
65 poco ritard.
a tempo
66 pp
una corda
67
68
8
69 pp
70 p
tre corde
71 poco ritard.
72 p animato
73 poch. rit.
Poco meno mosso
74 p
75
76
77
una corda
Poco piu mosso
78
tre corde
79
80
81
82 pp
83 f
84
85
86

Recitation Questions on "In Arcady"

1. Give a few facts regarding the life and works of the Composer.
   Ans.

2. Give a short sketch of the history of the Gavotte.
   Ans.

3. What measures are similar to meas. 7?
   Ans.

4. How do measures 19-26 differ from measures 1-8?
   Ans.

5. How are measures 27-30 and 35-38 to be interpreted?
   Ans.

6. What chord is formed by the first notes of the sixteenth-note groups in measures 83-84?
   Ans.

7. What do the following mean: *ten.; poco animato; una corda?*
   Ans.

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